

OPENWORK FROCKS

A Feature of the Fashions Here and Abroad.

SUMMER'S DRESS DISPLAY

Lingerie Gowns Chic and Deceitfully Simple.

Fetching Toilettes Seen at the Summer Resorts—Half of Them With Cut Out Work of Some Kind for Their Trimming—Three Typical Models—The Fashion Not So Expensive as It Seems—Sheer Black and White Frocks Made Up Over Color—The Touch of Black—Deep Shoulder Collars and Cuffs in Sets—Innumerable Smart Little Bows to Be Worn With High or Low Collars.

At last the summer frocks have been having their day, and from all the resorts come descriptions of fetching toilettes. Paris has emptied itself upon the Normandy and Brittany coasts, and the little Rue de Paris at Trouville now gathers in the crowd that did its shopping in the Rue de la Paix while the people of the ultra-fashionable Deauville will be all-aflutter with smart frocks and millinery, now that the Paris races are over, and



PRINTED NET.

the horses will move on to the Normandy circuit.

Of course racing is of absorbing interest, especially when a woman wins, as in the recent Grand Prix, but clothes are as important as horses in this racing game. At Paris there has of late years been a reaction in the regard. The chic modistes, resorting to the spectacular advertising which the dressmakers accomplished by sending models to the races in sensational costumes, left off their elaborate racing toilettes and began to affect severity. The excessively knowing tailored costume became the thing.



BLUE AND VIOLET.

and the clothes show, even at the Grand Prix, is not for the keen observer of dress what it once was.

But at Deauville there is less of this movement. The mixed crowd may come over from less aristocratic Trouville, but there is still a smart exclusiveness about the Deauville races, and the people see a wonderful display of summer finery.

"I have been seeing seashore frocks until I am dizzy," writes a Paris correspondent. "I shall see plenty more on the spot, but some of these which have been shown me in the ateliers I shall not see again, for they will be worn at social affairs in the exclusive villa crowd of Deauville, while I sit in outer darkness and can study summer modes only in more public places."

What are the frocks like? You know very well by this time what their general character is, although bewitching variations are played on all the familiar themes. In the first place there is a tremendous amount of broderie Anglaise, Madras work, cutout linen. It seems to me that half the very summery frocks have more or less of the openwork embroidery about them, usually more rather than less. The material may be white or colored, sheerest linen or heavy linen, but the openwork embroidery is there and is unquestionably effective.

The same note is sounded on this side of the water and the handsomest of the lingerie frocks have broderie Anglaise for their dominant note. Models in illustration of this point are multiplied bewilderingly but sketches are given of three fairly typical models in this class.

One was a deceptively simple little frock of finest handkerchief linen. Its very short sleeves were cut in one with its deep yoke and both were exquisitely embroidered in English eyelet, with touches of other delicate embroidery in the design. The round, collarless neck was bordered



A CLOAK OF BLACK MOUSSELINE AND EMBROIDERED WHITE TULLE AND TWO LINGERIE FROCKS, OF CUT OUT LINEN EMBROIDERY AND OF ENGLISH EYELET.

by a three-inch band of fine Irish lace.

On the bottom of the softly frilled skirt was a very deep band of English eyelet running up on the plain skirt in curving points and confining its fineness within the scant limits prescribed by fashion. An embroidered waistband joined bodice and skirt, and skirt band and yoke were joined to the plain material by narrow Irish banding.

Such a little hand-made lingerie frock is the ideal summer dancing frock, but of course is more expensive than many a more pretentious model.

A bodice and overskirt or tunic of broderie Anglaise over a skirt of plain stuff or of lace are often seen and some of these are not so expensive as models apparently more simple. This is because all over embroidery or deep flouncing is often used, and though in fine quality such embroidery is expensive enough, it is by no means so expensive as embroidery done to order on the frock material.

The frock of the large cut she has some excellent points. The short, scant skirt of plain linen, with its groups of tucks and its inset band of broderie Anglaise is good, as are the lines of the clinging tunic, which is caught to the underskirt by knots of rose chainwork which terminate graceful scarfs of the same rose silk. One of these scarfs passes over the right shoulder and from there is drawn under the embroidery to the left front of the waist, where it passes under the girdle and falls to the bottom of the tunic, ending in the choli already mentioned. A similar scarf is arranged in the back from left to right. The yoke is of baby Irish lace.

Heavy cut-out bands of white linen trimmed one modish frock of sheer linen, the whole falling over deep petticoat flounces of valenciennes. The undersleeve frills were of the lace and a lace band bordered the décolletage.

Excellent effects are obtained more simply and less expensively by using the ready-made bands of English eyelet, which come in all widths and qualities and may be set in between groups of tucks or bands of lace. These are eyelet motifs of all kinds too which may readily be shaped into yokes, oversleeves, etc., and now these embroideries are marked down to tempting prices. Such embroidery in color on white or in white on color is tremendously effective upon linen, chambray, etc.

Lovely robe patterns in the eyelet embroidery are being sold at prices far below those asked at the beginning of the season and are often so cleverly designed

that even an uninspired seamstress can put them together.

The letter from Paris from which a quotation has been given has much to say also of the sheer white and black frocks, sheer white marquisettes, nets, mousselines, etc., printed in delicate black, designed and made up over white or delicate pink.

"Some of the very prettiest things I have seen," says the writer, "are of this sort. There are lovely white and black foulards and crepes and serges and linens, etc., too, but these sheer stuffs with the scrawly black designs in delicate lines are particularly delightful."

"Very dark blue or dull blue is used sometimes in place of the black, and though I don't like it so well some good results are obtained with it."

Here again, oddly enough, a point made by the writer is illustrated here across seas from Paris. At a Berkshire garden party on a recent hot day a slim, pretty Washington woman wore a frock, of which a picture is given here.

It was of pronounced simplicity but of perfect lines. The material was a white net printed with a trailing allover design



PRINTED MARQUETTE.

of fine lines in blue. A tabbed or castellated arrangement ran down the entire front, each tab held by a tiny blue button. Under the tabs ran a plaited frill of fine soft lace. Cuffs of tab and frill lay back

over the net sleeve, and the undersleeve and gumpie were of lace. Low at the left side of the skirt, the clinging one piece tunic was caught up by blue ribbon to give a slight drapery movement and show a scant under flounce.

Another frock worn at the same function was of white marquisette with a fine tracery of black. This was made up over delicate pink and trimmed with bands, yoke and cuffs of lace.

There also was seen a black and white frock, unmistakably French in origin, which had a trimming of cut out white linen embroidered in black and bordered by a line of black stitching to prevent fraying, applied to a black nixon made over white. Quoted? Not at all. It was due to the last degree, but only a French suaker could have done it.

Deep shoulder collars of creamy embroidery batiste having the air of antiquities, though probably fresh from the manufacturer, give an old time air to some of the simple frocks of chiffon, etamine, crepe, etc., and the wide fall of cream near the face makes even a dark toned frock becoming on a warm day.

A charming model with this feature had a very simple tunic of soft blue chiffon over a robe of lavender chambray. The bottom of the tunic was weighted by a wide band of fine braiding in black, and a soft knot of black from which fell long ends was set at the opening of a deep fishlike shoulder cape of yellowed batiste delicately embroidered.

Beautiful low collars of all kinds are shown in profusion this year, having forged into popularity in the wake of the collarless bodice, and one can find a collar of almost any size, shape or quality.

Coat sets of collar and cuffs are particularly in demand, and though the really handsome sets are costly, they can be worn with many coats and do freshen up a plain tailored frock most amazingly.

They are exceedingly becoming too, softening the dark lines next the face, and where a plain dark coat collar is associated with a collarless blouse the relieving collar of white or cream is almost a necessity.

Every woman appreciates that fact and laments it, but a dainty turnback cuff of lingerie and lace or embroidered linen is a charming thing and this season cuffs are more important than they have been in many a year.

Since the short sleeves are once more popular, the cuff may be worn longer without crumpling and selling trim it can be when applied to a long sleeve, but even upon the long sleeves cuffs are the correct thing. Where the lines and beautiful sets are out of the question the simpler the set the better. The shops are full of pretentious cheap collar and cuff sets and turndown collars machine embroidered or loaded with cheap lace, but the knowing woman will pass these by for the simple sets of the plaited lawn or net, the sets of linen merely scalloped and buttonholed on the edges, the sets of plain linen with narrow bands of plain color, line stripes or dot, and other things of the dainty, unpretentious kind.

Many women clever with the needle are making sets and collars for themselves, and where playing is desired delightful things may be bought by the yard. Finely plaited white lawn hem stitched in color is one of the pretty



BORDERED FOULARD.

things shown in a shop famous for trimmings and accessories and there too was seen plaiting with narrow hem embroidered in tiny colored dots. Point d'esprit plaitings are dainty and attractive and sets of point d'esprit with a narrow border made by embroidering the minute dots in color—a task which any woman might easily accomplish.

In a Broadway shop where lingerie blouse and shirt waists are a specialty there are displayed attractive and practical collar, cuff and jabot sets or sets merely of collar and plaited jabot made of white linen that is very fine but has considerable body, resembling in texture the hand woven linen. These collars are scalloped and buttonholed in white or color around the edges and have more or less elaborate design of hand embroidery bordering them.

The simplest have merely borders of embroidered dots. Others have designs in eyelet or blind embroidery, and with each collar goes a plaited tab to match—simple and easily laundered. These sets are so sturdy and so well made that they will give uncommonly good service and stand frequent laundering, and a few of them would be valuable for wear with morning frocks and tailored blouses.

There are innumerable smart little bows to be worn with high or low collars. A plain bow of black velvet ribbon is the one preferred by many women and is invariably becoming. A touch of black velvet is always effective on a light colored frock or blouse and the good looking wide belts of black velvet with big velvet covered buckles, which are new this season, consort admirably with the black velvet cravat.

Porky little bows of black satin are much worn too, and the bow of black tulle is airy and becoming. Persian silks

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Some are merely little full bows. Others have a little bow with plaited ends falling from it or narrow scarf ends knotted loosely half way down. They are exquisite bits of color, and cleverly used are very

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ARMS NEED CARE IN SUMMER

WHEN EXPOSED TO THE EYES OF A CRITICAL WORLD.

Fruits, Vegetables and Massage Will Help If the Arms Are Too Plump or Too Thin. Arms and Hands Should Match in Color—Effect of the Dress Lines.

"My specialty is arms and summer is my busy season," said a beauty maker. "Women want nice arms all the year around, but they do not clamor for them at any other time so vigorously as they do in July and August."

"My arms are on show every instant do you understand?" exclaimed one of my customers. "They're simply not to be good looking."

"Then I must ask you to make your taste in dress," I said.

"Modify it?"

"Yes. Stop wearing skimpy skirts and don't have your waists too extreme."

"What have skimpy skirts to do with my arms?"

"They make them look big. Your arms are naturally too large. With a full skirt they seem normal, but when you put on a skimpy skirt they are immense by comparison."

Few women understand that fat arms are never handsome arms. I have big armed women to get rid of the fat on their arms as quickly as possible. This can be done by diet and massage.

"I have been told and I believe that ice cream tends to make fat arms. Cream gravies have the same effect, and all kinds of milk except buttermilk."

"I take arms that look heavy enough to weigh fifty pounds each and I pound them with my bare hands. Sometimes if the fat is soft I use punching bag gloves. I try to make the flesh sore because that is the beginning of reduction."

If the patient is very much in earnest and really wants her arms reduced, I use moist cloths and bind them around the arms. Then with a warm iron I iron off the fat. This is a very rapid method, but it is trying in summer.

"While I am working I put the patient on a diet. Here are some of the maxima I impress upon the minds of my beauty patients, those who come to me for arm treatment:

"Fat arms make you look old."

"When I have made my patients understand these points I gradually impress them with the importance of getting the arms down to proper size and then to the proper dressing of them. While arms are stout they should never be exposed to the gaze of a critical world."

"It isn't only the fat armed woman whom I treat. I frequently prescribe for the thin armed girl."

"Few among the thin armed women have pretty wrists and elbows. The joints are too unpadding to be pretty, and there are bones where there ought to be dimples."

"Fattening foods will generally help, but there are cases where the arms stay skinny while the body fattens. In such cases I cold cream the arms and rub in all sorts of fattening oils. It has sometimes been necessary to try a dozen things before the right thing came to hand."

"In one case I found plain cocoa butter to be good for the skin, in another it was a brand of cold cream, in a third nothing would do but cream of milk, and in several cases I have found nothing to be as fattening as sheep fat and almond oil. It is a question of tissues, and you can't tell until you try."

"I tell the thin armed girl to veil her arms with some sort of filmy stuff that shows the pretty color of the flesh but conceals the fact that the arm is lean. If this is done judiciously the arm can be made to look very delightful."

"There are women who ought to show their arms, but they are few. It was an ill-natured person who insisted that summer sleeves be chopped off, and it was a positive woman hater who invented full dresses, so few women look their best when displaying too much charm."

"How is a woman to know if her arms are pretty?" asked one of my customers.

"How is a woman to know if she is pretty anyway?" I questioned by way of reply.

"Why, she waits for some one to tell her so," was the response.

"Certainly," I said, "and the apple holds true all along the line. If you are gifted with naturally beautiful hands and arms you will be told so by some one every day of your life, and after a while you will come to know that it must be true."

"But suppose no one ever tells you that your arms are pretty?"

"I take arms that are well shaped and remove freckles and sunburn from them. Bleaching is a very important part of the work of an arm specialist."

"Vegetable acids are nearly always good for the arms. The fruit acids are still better, but in many cases they are expensive. I use lemon juice for this purpose, but it is fine for giving the flesh just the right amount of pinkness. Peach slices are stimulating for the peach contains a great deal of mace and is a very good skin food. If you are treating the arms that they must treat the hands also. The arm is often one color and the hand is a different shade. I have seen arms that were pale as milk and hands with hands that were brown as berries."

"I aim to have the hands match the arms or the feet. It is hard to do, but it is a matter which so long as they are the one color, but to have a dividing line at the wrist is a mistake."

"The hands and arms the same shade calls for treatment of both. If I bind emery on the hands I bind them on the arms also. If I use betula leaves bruised and mixed with lemon juice on the arms I give the hands a similar dose. It is the only safe way of working."

"There is a theory that the nut brown maid is attractive in the summer time, but this does not apply to the hands of the nut brown maid. Never yet has any one admired brown hands unless the arms were brown to match, and the eyes for the throat is never the same shade. There is something jarring about a woman done in different colors."

"I have seen a woman with a very attractive face, but her arms were so thin and so pale that they were a disgrace to her face."

"Every time my tongue slips I have a stone in my pocket and bring it out when I am prompted."

"The next time he came in from the links he drew a stone out of his pocket. 'Here are the diamonds,' he said, as he handed them to his wife. From another pocket he extracted a stone. 'This is the diamond,' he explained. 'The caddy is bringing the Oh, hell! in a basket.'"

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